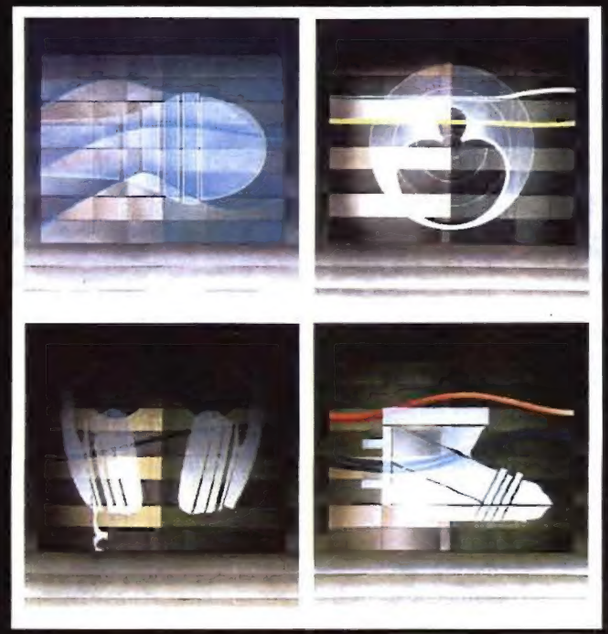
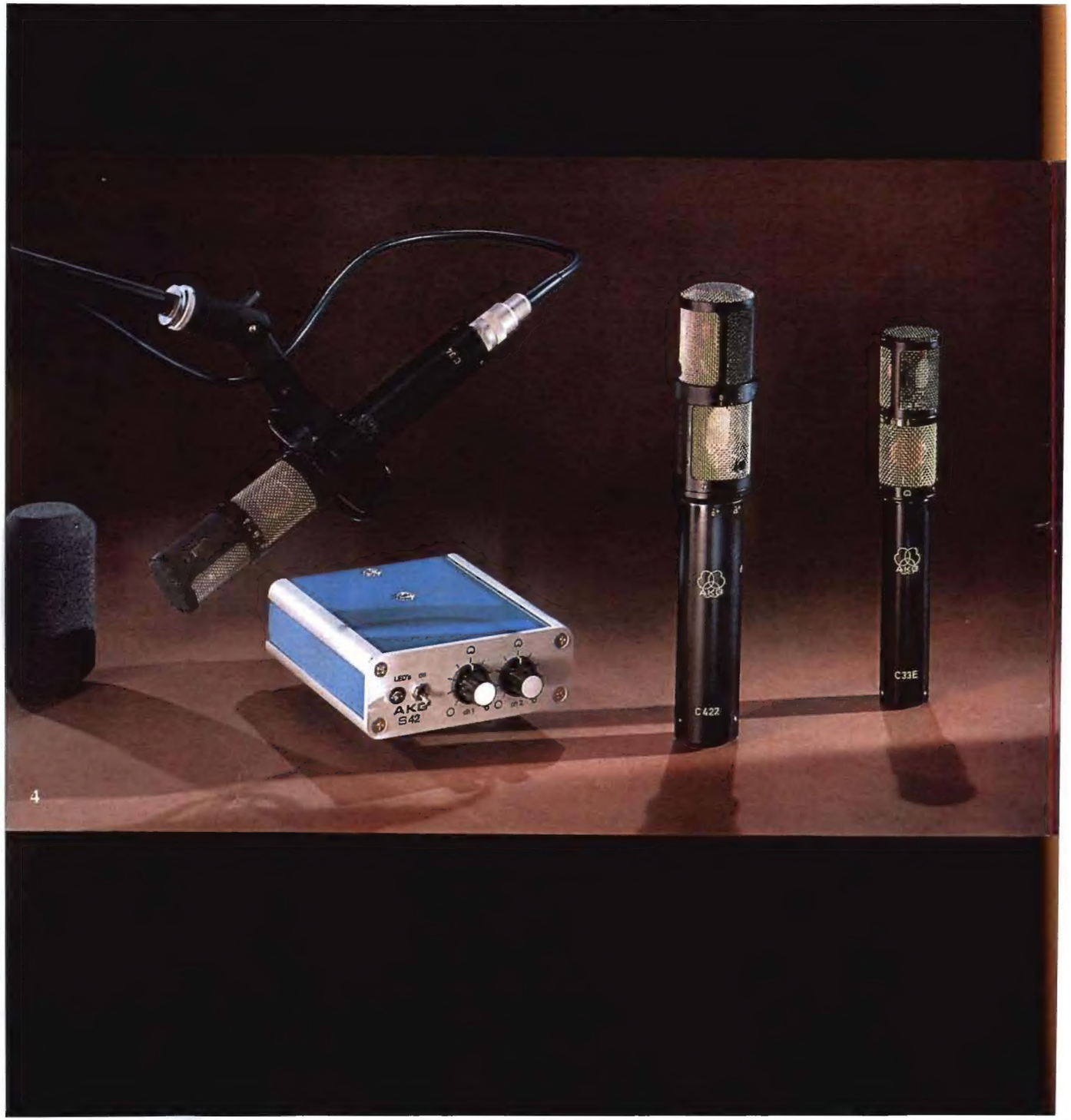
AKG®
acoustics



MICROPHONES • REVERBERATION UNITS • HEADPHONES • PHONOCARTRIDGES


AKG
S42
C422
C33E

PROFESSIONAL—"GOLDEN DIAPHRAGM" STEREO CONDENSER MICROPHONES

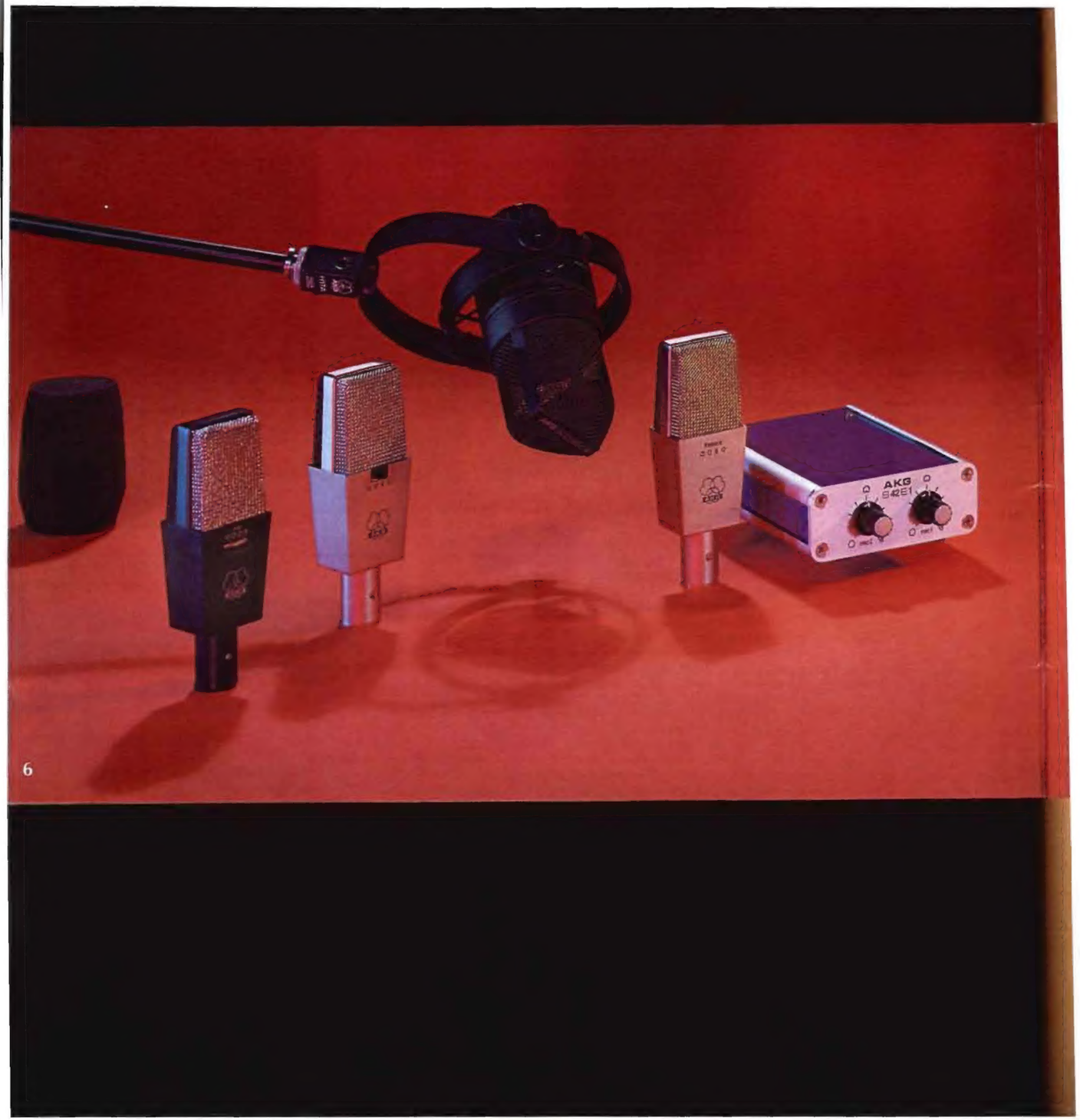
These Stereo Condenser Microphones are among the most sophisticated in the world for high quality recordings in both the studio and concert hall. Their amazing flexibility and features allow the professional engineer an expanded range of creative possibilities. That's why these are indeed the microphone of choice, around the world.

The C-422 has two large gold-plated dual-diaphragm one-inch polydirectional capsules which rotate independently. A range of nine polar patterns are selectable independently for each capsule, via a remote control supplied with the microphone . . . providing the ultimate flexibility for M-S or X-Y techniques. LED "aiming" lights aid in sight alignment of the individual capsules.

In response to prevailing needs, the C-34 was developed as a polydirectional microphone based on the popular C-450 system. It contains two pairs of small diaphragm "twin" CK-1 capsules . . . each pair functioning as a single poly-directional transducer. One pair is fixed and the second pair is rotatable. Pattern selection is remotely controlled as in the C-422.

For X-Y stereophonic recording techniques, the C-33 is a simpler version of the C-34, employing two single, cardioid, CK-1 capsules, one of which is fixed and the other rotatable.

In this fully professional series, each microphone is phantom powered, satin-black chrome finished and supplied with windscreen, cable and suspension mount/stand adapter.


AKG
S42E1

PROFESSIONAL—
POLYDIRECTIONAL STUDIO CONDENSER MICROPHONES

Constant improvement and refinement have made the C-414EB one of the most *demanded* professional studio condenser microphones. It's the *fourth* generation descendent of our revolutionary and famous C-12. Its major feature is flexibility, for it allows the engineer to use the C-414EB as if it were an entire system of different microphones.

This magnificent gold-plated large diaphragm microphone is available in *three* variations. In the *first* version, manual controls for pre-attentuation levels, low frequency rolloff, and four polar patterns are located on the microphone. The C-414EB is phantom powered, operating within the range of 9 to 52 volts. It is finished in matte-nickel.

The *second* version, the C-414E1 Combo, is identical to the C-414EB except that pattern selection is accomplished via a S-42E1 Remote Control which expands the selection of polar patterns to a choice of nine. The S-42E1 Remote Control will operate two C-414E1 microphones.

The *third* version, based on the C-414EB, contains totally new electronic circuitry developed specifically for digital recording applications. The C-414EB/P48 is designed to operate only from a 48 volt phantom power source and possesses superior dynamic range and self-noise figures making it eminently suitable for digital recordings. Finished in satin-black chrome.

An optional black-finished H-17 shock mount-windscreen provides superb isolation from vibration and rumble effects, plus protection from wind and breath-blasts.

AKG

PROFESSIONAL—MODULAR SMALL-DIAPHRAGM CONDENSER MICROPHONE SYSTEM

No single microphone can serve all the endless applications of recording engineers. That's why AKG scientists and engineers have skillfully developed the completely modular C-450 Condenser Microphone System comprising a basic preamplifier with interchangeable capsules, and accessories, each with different characteristics. Just as camera lenses are changed to do a particular job, these "quick-change" capsules and accessories expand the capability of the microphone system to handle most any imaginable application.

The system is comprised of *three* preamplifiers, *eight* different capsules, novel capsule swivels with full rotation through 180°, pre-attenuator pads, four *"invisible"* small-diameter capsule extension tubes, and a galaxy of windscreens, shockmounts, stand adapters, and four power supplies. Either matte-nickel or satin-black chrome finish is available.

The C-450 Condenser Microphone System set a new level of versatility with its introduction, and as the needs of the industry evolve, new components have been, and will be added. The range of applications of the entire system will continue to expand, keeping pace with the professional in . . . recording, broadcast, film, and sound reinforcement.

AKG
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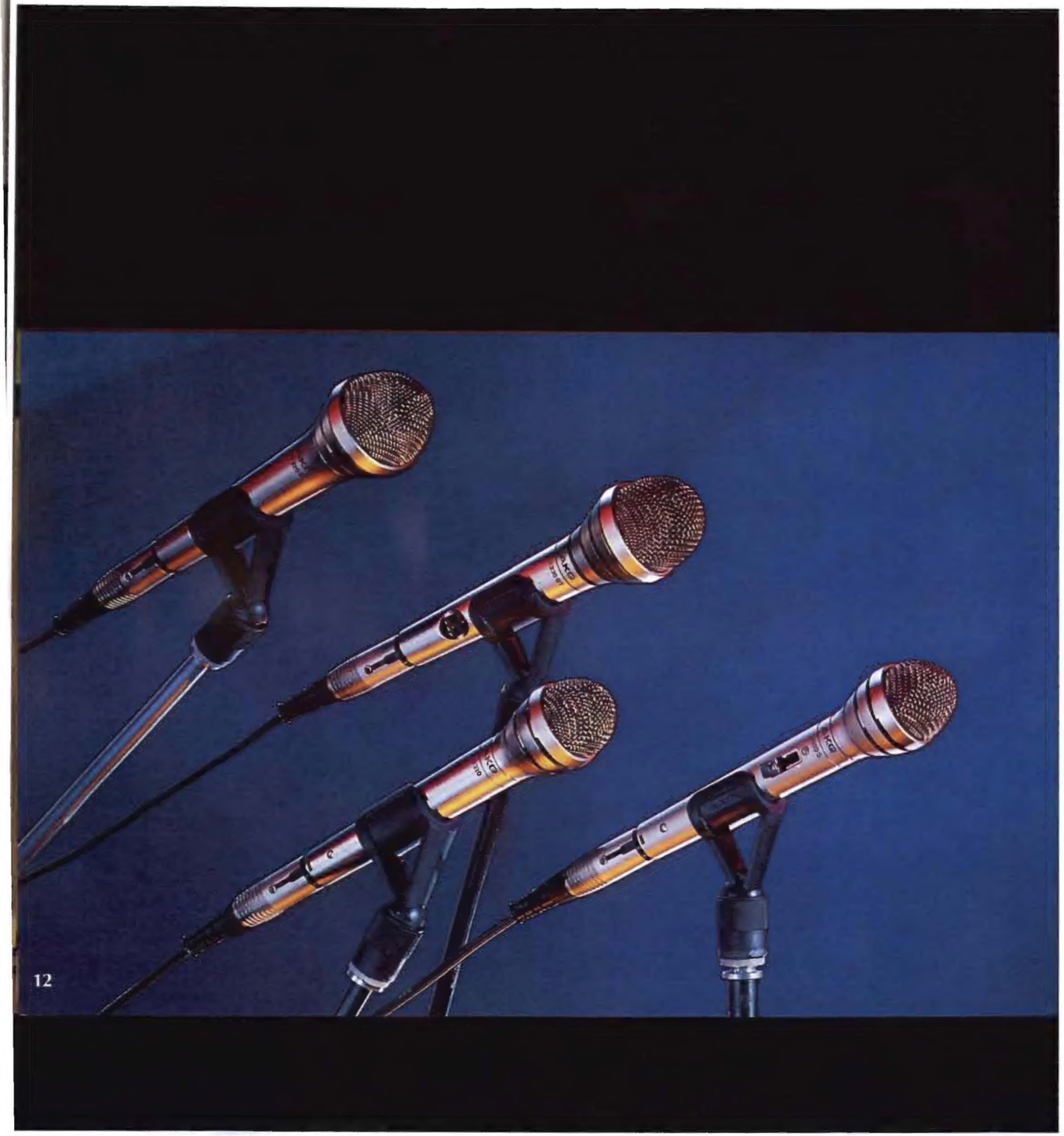
PROFESSIONAL—
PREPOLARIZED CONDENSER MICROPHONE SERIES

Traditionally, condenser microphones are used primarily in studios for critical recordings and require both a high-voltage polarization and an amplifier power supply for operation. Prepolarized condenser microphones were developed for field use on stage by live performers. These microphones, with permanently charged diaphragms, need only an amplifier power supply. This effectively lowers costs, simplifies construction, permits miniaturization, and reduces the number of component parts.

Based on field experiences with our earlier C-500 Modular Microphones, AKG now introduces the forerunners of a new series with fully professional characteristics. *First* of these is the C-535EB Vocalist Microphone, designed for hand-held use in recording studios and on stage. It is exceedingly durable, with an elastically suspended transducer which renders it practically free of handling noise. The C-535EB polar response is uniformly cardioid and the mic is equipped with both attenuation and equalization controls which greatly broaden its flexibility.

Second in this new series is the C-567E Omnidiretional Miniature Lavalier. It may be worn using the tie-tac mount, or singly on a tie bar. Despite its modest, compact size, it provides the utmost in sensitivity and frequency repsonse.

Third in this new group *(not shown)* is the C-568EB. Available in late 1981, it is a complete *self-contained short shot-gun* microphone with switchable low-frequency rolloff to prevent rumble in hand-held applications or from air currents when boom mounted. Ideal for theatre sound reinforcement, and is a television field reporter's best friend.



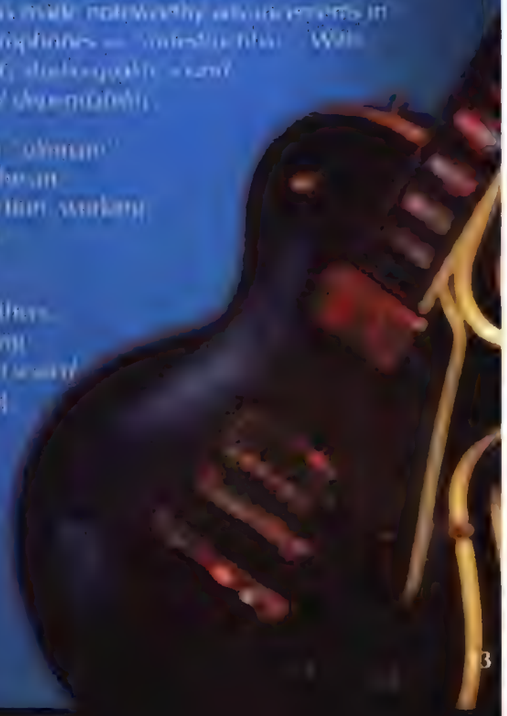
THE "PERFORMING ARTS SERIES" MICROPHONES

In developing the D 300 Series of Entertainer's Microphones, AKG maintained, and improved, the acoustical excellence for which we are renown. In addition, AKG has made noteworthy advancements in mechanical construction which unquestionably categorize these microphones as "indestructible". With their use, the professional vocal performer benefits by producing AKG studio-quality sound coupled with an unequalled ruggedness that provides *dynamic stage-use dependability*.

Both the performer and the sound engineer are now assured that an "ultimate" performer's microphone is available which exceeds existing state-of-the-art design, providing unequalled impact resistance, handling noise reduction, working environment adaptability in the form of dual-band equalization, and simplified *in-field* capsule replacement.

Components which, together set these microphones apart from all others include an internal shock-support basket, and patented shock-absorbing elastomer suspension collars which "float" the capsules (consisting of several *plug-in modules*) to overcome severe acoustical drops. Humbucking coils *eliminate interference* from stray electrical fields. The D-330BT plug-in modular unit is equipped, in a unique way, with a *second transducer* within the body of the microphone. It virtually *eliminates* all handling noise.

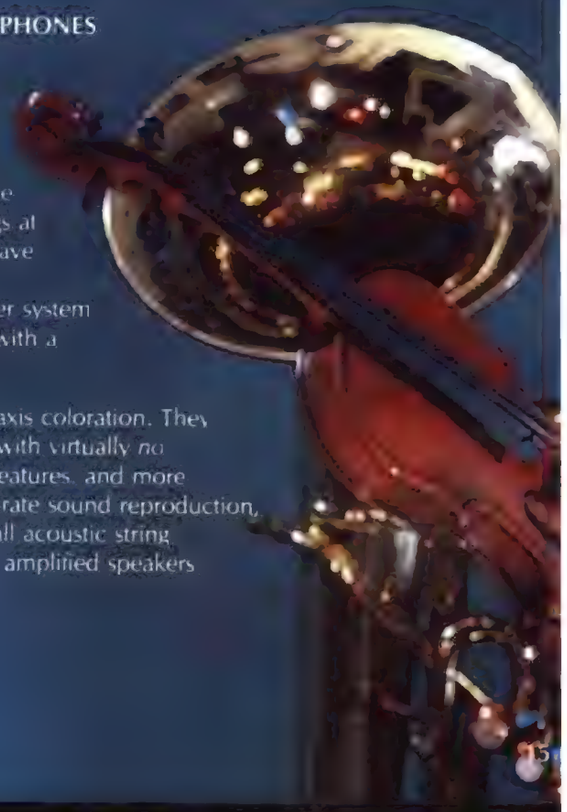
Numerous minute refinements verify these microphones to be an intelligent, *trouble-free*, long-term investment for the professional performer.

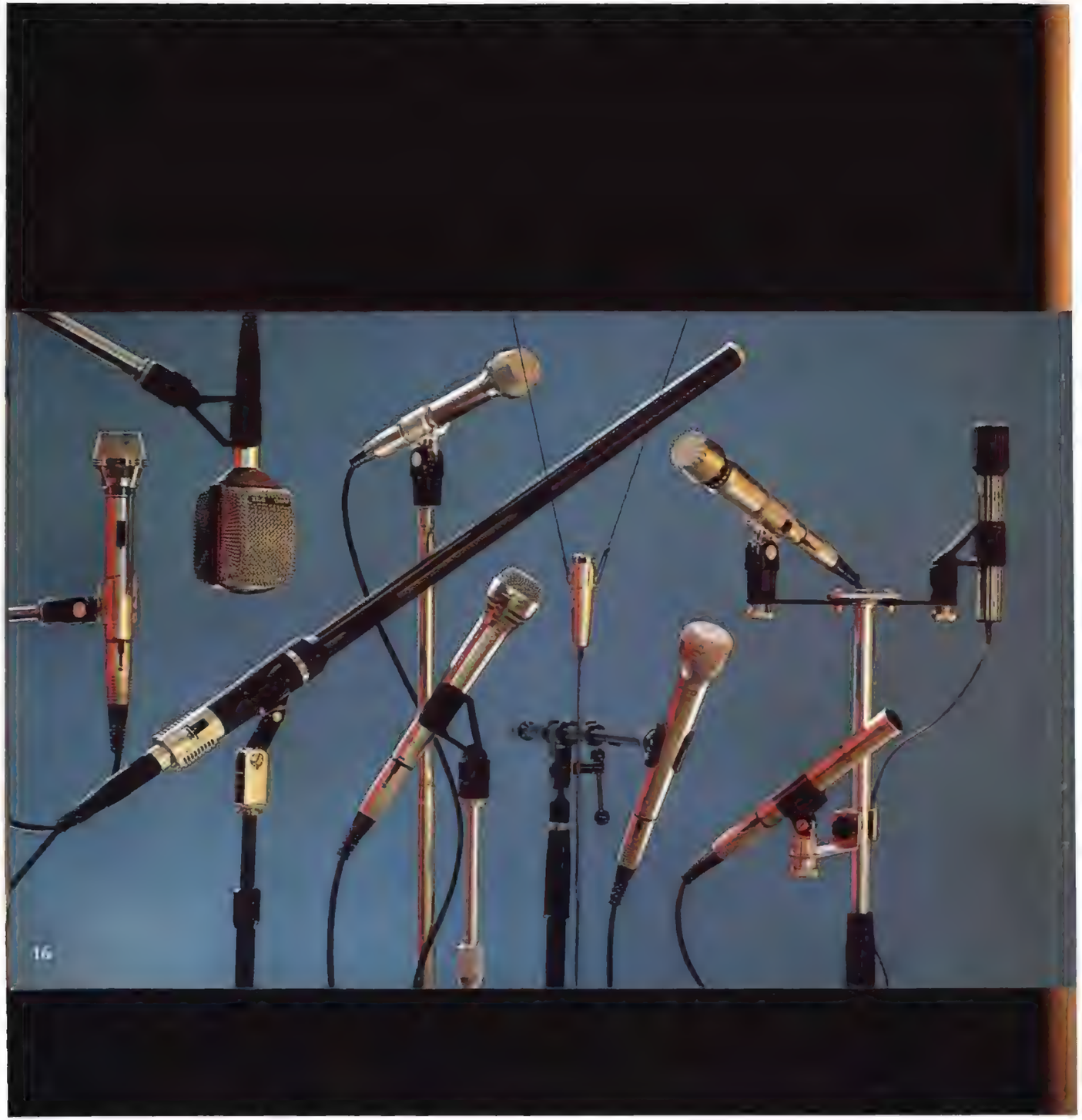


MULTI-PURPOSE-EXCLUSIVE TWO-WAY DYNAMIC MICROPHONES

The Two-Way System, one of the most progressive creations in microphone design, is a patented development from the laboratories of AKG. Quite simply, it's a microphone in which two transduers are placed . . . one above the other. The transducer at the top is a high frequency capsule bridged above a low frequency capsule attached to a mass tube with openings at the rear of the microphone. Transducer diaphragm materials have been selected for maximum compliance in the high and low frequency ranges respectively. And as in a two-way loudspeaker system the transducers are interdependently connected to a network with a crossover frequency at 500 Hz.

As a result of this design, these microphones are *free* from off-axis coloration. They provide an unusually *smooth*, wide-range frequency response with virtually *no proximity effect* and an excellent front-to-back ratio. All these features, and more make these microphones the perfect tools for faithful and accurate sound reproduction, yielding an uncompromisingly useful tool for reproduction of all acoustic string instruments, re-amplification of electronic musical instruments, amplified speakers and special reinforcement applications.

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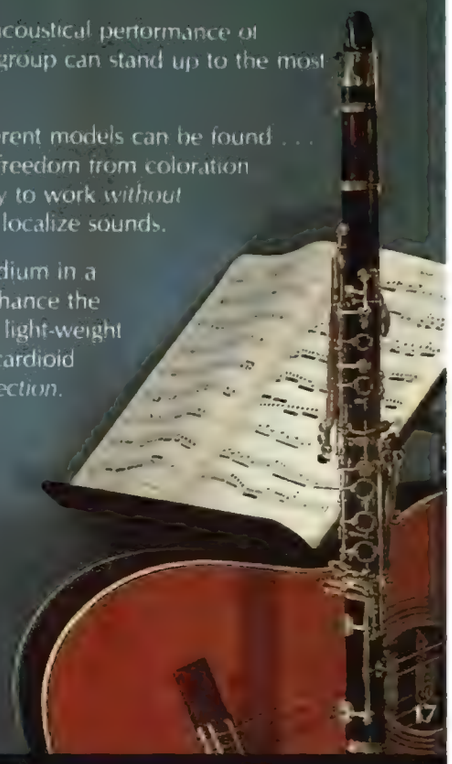
MULTI-PURPOSE-DYNAMIC MICROPHONES

You don't have to be a professional engineer to appreciate the amazing acoustical performance of the wide range of AKG Dynamic Microphones. Each microphone in this group can stand up to the most demanding applictions.

These microphones have a variety of interesting features. Among the different models can be found . . . narrower uniform directional patterns, equalization, minimum feedback, freedom from coloration bass boost, controlled proximity effect, improved presence, and the ability to work *without distortion* at high sound-pressure levels. Shotguns offer *extended reach* to localize sounds.

There are economical models suitable for all-around use . . . from the podium in a schoolroom or community center to moderately priced models which enhance the characteristic sounds of musical instruments. There are highly responsive, light-weight models for entertainers or vocalists with bass rolloff switching. Our supercardioid models are acclaimed by rock vocalists and feature *excellent feedback rejection.* Those with on/off switches are useful in public address applications.

One of these is available in a stereo-matched pair, complete with cables and table-top stands. They are compatible with most every cassette and open reel tape deck, and provide amazing *clarity* and *smoothness* remarkably adding to the quality of the finished recording.



SPECIAL PURPOSE—PAGING & COMMUNICATIONS MICROPHONES

AKG can provide microphones with varying characteristics, each suited to best match any number of critical end-uses and yet perform with distinctive clarity. And that is particularly true in the case of our Special Purpose Microphones . . . designed for unusual applications to the relatively simple task of mic'ing public address systems.

The characteristics vary both physically and mechanically to provide the utmost in flexibility regardless of the location or confinement of the installation.

In a factory environment, it is necessary that a page be clearly heard over the background of noisy machinery . . . and that requires a close-talking microphone that discriminates against distant sound. In a hospital, a nurse call would require that the weak voice or movement of a patient be clearly discernable . . . even through a remotely placed microphone. Many applications fall between these extremes.

The addition of *"gooseneck" stands greatly increase the flexibility of "fixing"* the microphone in a given position in announcing booths, meeting rooms, etc.

Needs vary, but AKG miocrophones are designed to fit practically every conceivable end-use.

TORSIONAL TRANSMISSION LINE REVERBERATION SYSTEMS

Artificially induced reverberation, whether barely discernible or cavernously reverberant, has become indispensible to recording studios, broadcast stations, theatres, individual performers and superstars. Its many uses range from mix auditioning to final mastering . . . to *enhance* or *"sweeten"* individual instruments, vocalists or an entire group . . . even in live performances. It can *create* variations in depth and fullness of sound throughout a spectrum of controlled "spaciousness."

AKG Reverberation Systems use the patented "TTL" *Tortional Transmission Line*. This complex design involves a statistically diffused system wherein springs are twisted by a rotating coil in a magnetic field . . . creating true reverberation without annoying resonances and *"bonging."* To duplicate *natural reflections* as these occur in a concert hall, the diameter of the torsion line is altered. The line is also etched and bent at predetermined points along its length to produce dense, but well-diffused reflections. They are the only reverb units of their quality to provide *variable* decay time.

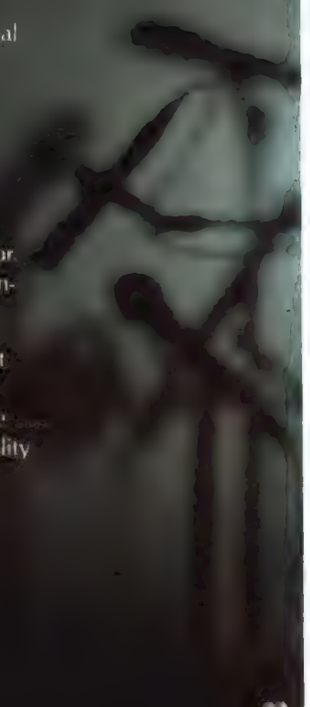
AKG mnaufactures studio, portable and compact versions of reverb units with varying degrees of sophistication to match most application requirements. They remain the most accurate and economical way to duplicate the reverberation of a *real* room.

MICROPHONE STANDS, BOOMS, CABLES AND ACCESSORIES

As any performer, recording engineer or club owner knowns, quality stands are essential to the smooth conduct of a performance. Our KM Stands have earned a reputation for smartness in styling, stability and durability in hard usage. They are rugged, portable, compact, collapsible and engineered to be easily adaptable to any application. The full line includes heavy-duty speaker stands; anti-shock, height adjustable, light-weight and heavy-weight floor stands; telescoping booms; a unique music/reading stand, plus an assortment of stand accessories.

Microphone accessories include colored foam and wiremesh windscreens, pop filters for microphones; stand adapters, shock-suspensions, stereo bars, flexible goosenecks, boom-suspension shock mounts, and table stands.

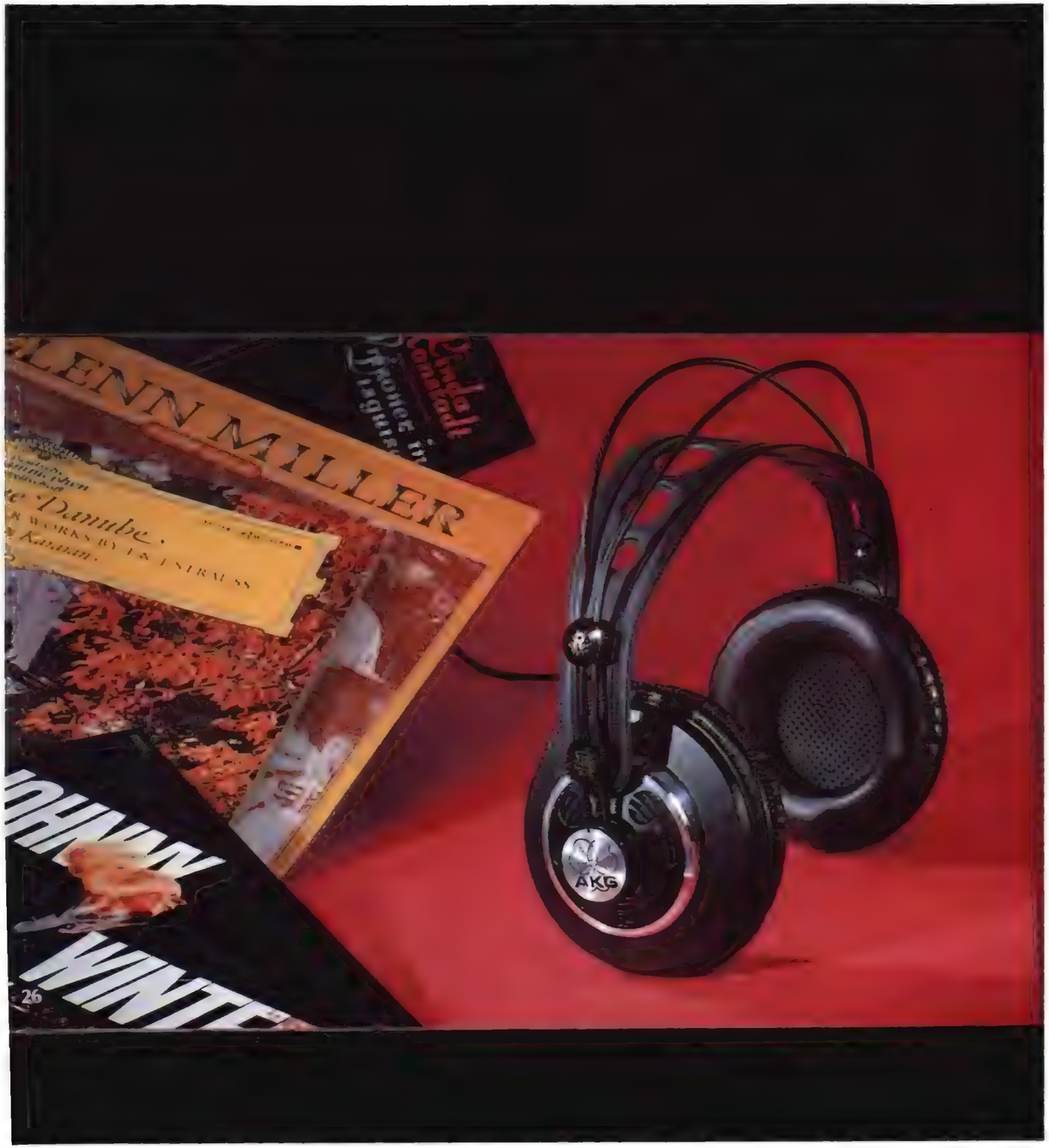
AKG assembles superb microphone cables that are lightweight, slim and flexible . . . yet amazingly strong and durable. Our cables are designed to withstand the most extreme wear conditions. They're available in 20 foot lengths with either high or low impedance 50 foot lengths with low impedance only. They are terminated in a variety of high quality Swiss-made Neutrik Connectors.



HEADPHONES—STEREO MOVING-COIL DYNAMIC

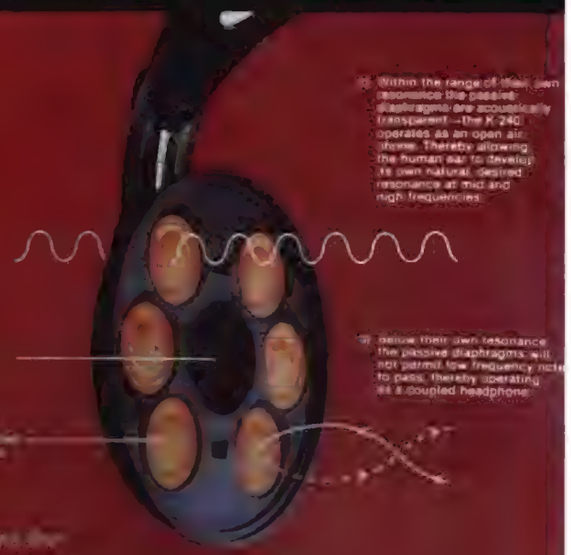
AKG started with a no-compromise approach to headphone design. Drawing on extensive electro-acoustic and psychoacoustic research, AKG has developed stereo microphone derived moving-coil dynamic headphones that offer a more realistic and more natural sound reproduction than other headphones. They permit the listener to perceive sound the way he perceives sound—*in open space* and in *a truly natural manner*, without the exaggerated stereo separation found in most other headphones.

The *natural sound* of AKG Headphones is complemented by a comfortable lightweight design that offers greater wearing comfort than previously thought possible. Plus, there's a wide range of models to choose from . . . with a price for practically every budget. Like our microphones, AKG Headphones are widely acknowledged by the professionals as superbly designed instruments with performance far beyond the ordinary.


LENN MILLER
Randall
Prince
Danube
AKG

UNIQUE ENGINEERING
THE ULTIMATE IN HEADPHONE LISTENING

Of the many patents granted AKG, none is more important than the *Passive Diaphragm*. Found in both our K-240 and K-340 models, these diaphragms are mounted on the same wall within each earpiece as the active-driver transducer. When activated by sound waves from the transducer, they perform two distinct functions:



1) At frequencies above 200 Hz, they are acoustically transparent and one listens in a virtually "free field." This system effectively eliminates the unwanted mid and high-frequency peaks and valleys of conventional circumaural headphones, and allows the sound to enter the ear in a "normal" manner

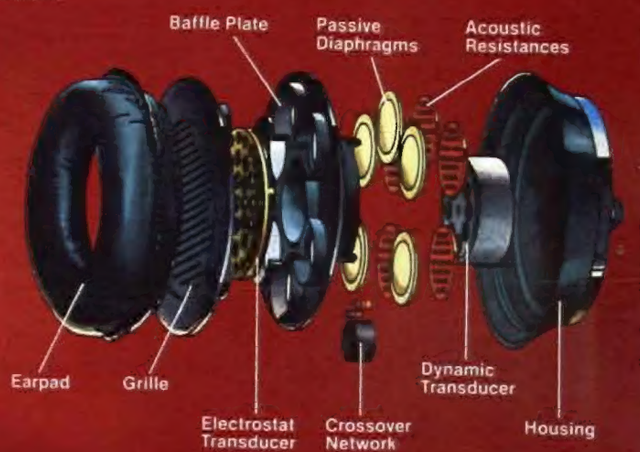
2) At frequencies below 200 Hz, the Passive Diaphragms combined with [illegible] from a controlled, damped vent to flatten out any bass peaks. [illegible] of most headphones, and extends linear response to frequencies lower than would otherwise be possible. The result is pure listening pleasure . . . *and now you can* [illegible] *destroyed by the listening area environment!*


K 340

UNIQUE ENGINEERING—
COMBINED DYNAMIC & ELECTROSTATIC TECHNOLOGY

Utilizing *Passive Diaphragms* to take advantage of the benefits of both "open air" and "sealed" headphone types, AKG engineers combined microphone derived moving-coil transducers *(typically yielding stronger bass)* with high-frequency electrostatic transducers *(capable of superb transient response)* and, in doing so, eliminated the need for external polarizing voltage and cumbersome, often costly, power supplies or adapter boxes of conventional electrostatic headphones. Instead, the K-340 cable is plugged directly into the headphone jack of *any* receiver, amplifier or tape deck. There are virtually no limitations as to the use of the K-340 or the volume to which it can be safely driven.

The K-340 Headphone surpasses even the most elaborate electrostatics in transparency and accuracy. It has *deeper* and more precisely *defined* bass than is available from the most expensive loudspeakers, while also being completely free from the effects of room acoustics. Every detail of the sound is *clear* and *natural* and the acoustic image is better *localized* than with any other headphone available. Listening fatigue is the biggest enemy of headphones—but you can listen to the *coloration-free* K-340's hour after enjoyable hour. No detail has been overlooked in the K-340 design and every detail is revealed in the music for your enjoyment.



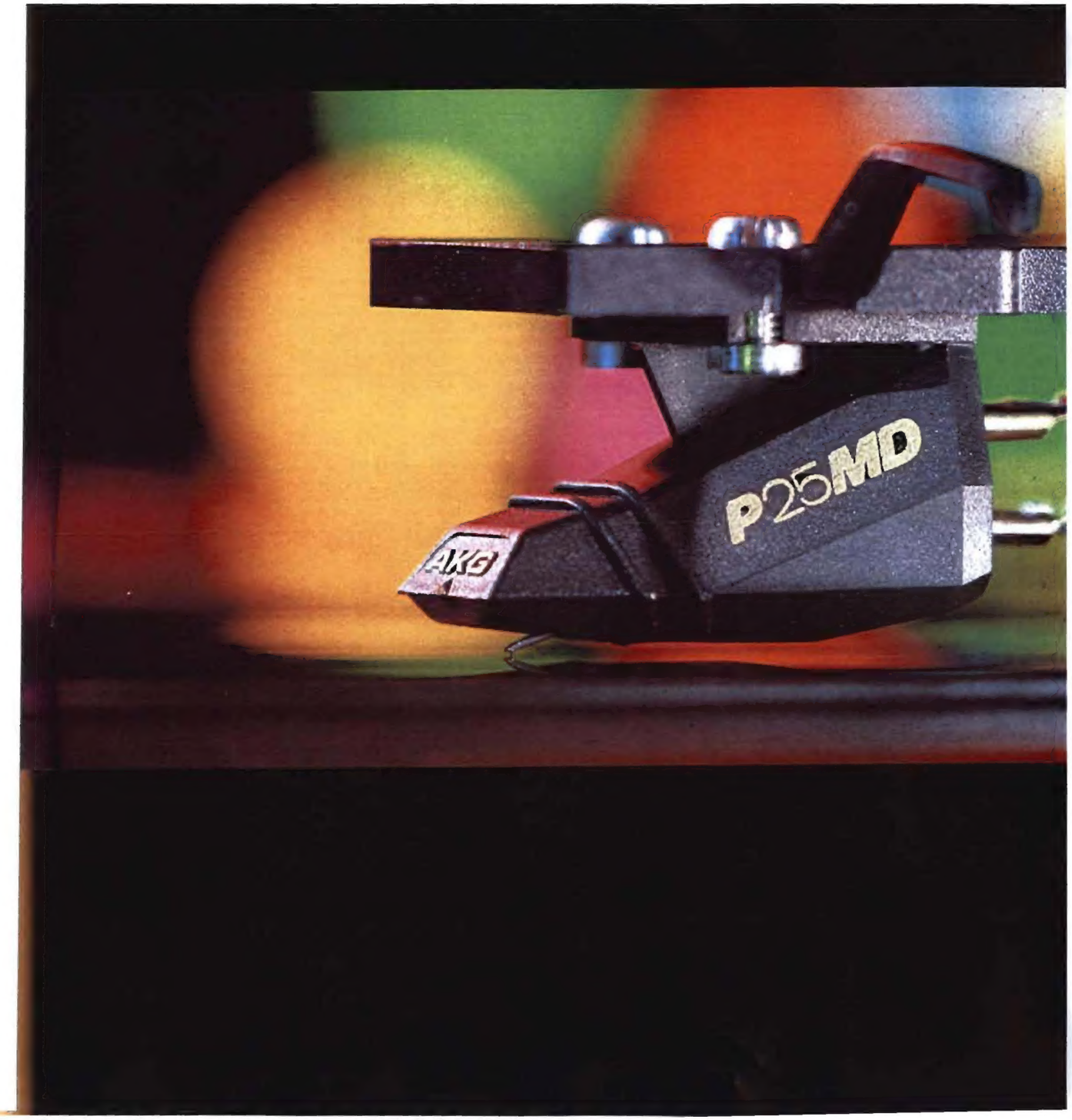
A NEW BREED OF PHONOCARTRIDGES

At the beginning of any hi-fi system . . . there's the phonocartridge. A deceptively simple looking device, it is the very heart of any high quality audio system. It's the transducer through which all the information on your stereo records must pass. It must precisely follow the most severe undulations of the record's grooves . . . otherwise they'll be a lot you won't want to hear—distortion.. It must react to millionths of an inch, plus excessive "g" forces . . . at *feather-light* tracking forces.

But there is more. It must meet these criteria: *1) Optimum sound quality; 2) Wide-range linear response; 3) Superior stereo separation* and *4) the precise loction of instruments in the stereo panorama—imaging.* Few cartridges meet all these objectives but, AKG developed and patented the Transversal Suspension System . . . an exclusive and uniquely designed single pivot-point knife-edge suspension which allows the new "Analog 6" Micro Mass stylus tip to freely follow all the complex undulations in the record grooves . . . undisturbed in all offaxis *(transversal)* directions. The result? . . . the stylus tip reflects every nuance of the densely packed information in the recording.

It's no wonder that expert reviewers have hailed the revolutionary AKG Transversal Suspension in the new breed of AKG phonocartridges, *"The first meaningful cartridge design in the past 25 years."*

The AKG Phonocartridge Line is intended to complement the most sophisticated high-fidelity system at affordable costs . . . each model offering a new excitement in complete listening pleasure.


P25MD
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